



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## FIVE MEXICAN DANCES.

BY ELEANOR HAGUE.

THE following group of little dances is familiar among the half-breeds of the state of Oaxaca, in southwestern Mexico. They were played for the transcriber by a burly giant of an Indian, a picturesque creature in a huge sombrero and immaculate garments. His combination of instruments was quite in character with his looks; for he had an extra large guitar, to the upper side of which he had clamped an harmonica. On these he played a melody with alto part, and a vibrant, forceful accompaniment. His courtesy was worthy of a blue-blooded Spaniard, but — and this was much to be regretted — he civilly but firmly refused to have his picture taken. The names of two of these dances — “Petenera” and “Malagueña” — are obviously of Spanish origin; but the Spanish Petenera is rightfully in six-eighths rhythm, while that in two-fourths time is strongly reminiscent of a danza in every way. This Malagueña is not so far removed, however, from its Spanish prototype. The other three examples seem to be pure Mexican, although the name “Chilena” would suggest a South-American origin; but of that the transcriber has been able to find no proof.

As to the steps which go with these tunes, the transcriber had no opportunity to see them danced. As a rule, however, the Indian dances are made up of shuffling steps, and have nothing of the grace or charm of the danza or of any of the real Spanish dances.

## I. LA CHILENA.

(From Oaxaca.)

*Presto.*

*FINE.*

*Repeat first section.*

## 2. LA PETENERA ZAPOTECA.

(Played by Maximilian Salinas.)

*Moderato.*

*Minor.*

*Major.*

*Repeat three times.*

## 3. EL PALOMO.

(From Sierra Juarez.)

*Moderato.*

*Repeat from beginning ad libitum.*

## 4. LA MALAGUEÑA.

(From Jamiltepec.)

*I. Con brío.*

*II.*

*III.*

*IV.*

*Repeat II, I, IV, once each.*



5. SAN DUNGA.  
(From Tehuantepec.)

